





Tillägnad Geten.

Special thanks to Metalion.

To those were there and then: Fredda Lindgren (who kindly shared many of the pictures used in this release), Nisse, Rille, Böna, Jocke, Merciless,

Glennig, Slator... and a few others we don't remember a quarter of a century later. Also Sandro & Mefisto, Magnus Forsberg & Tribulation, Torry (stage fright of the century), John Scarisbrick (who also shot the main photo on the front cover) Tompa Eken (the man behind Ultra, and who recorded all the Morbid gigs performed there, and archived them for over twenty years - never asking for anything in return).

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Lord Cainian (arguably the world's foremost Morbid collector and connoisseur, who provided valuable intelligence), Jenny Walroth (for hooking us up with Century Media), and Ika Johansson (for unwittingly getting this ball rolling).

No thanks to the distributors and buyers of the post-mortem pic.

Fuck you.

All the band's proceeds and royalties from this release are donated to worthy causes.

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All tracks re-mastered by Ulf Horbelt at DMS, Marl, Germany

Product coordination and conception by Philipp Schulte

Official website: [www.morbid.nu](http://www.morbid.nu) (randomly updated)

Official merchandise: [www.truemetalmerch.com](http://www.truemetalmerch.com)





## MORBID TALES

### Darkness over Sweden

For a long time, Sweden didn't have much of a metal scene to speak of at all. The progressive band November and heavy metal unit Heavy Load can be mentioned among very few bands of any solid quality. Things got worse during the early 80's, as our nation was swept by a disgusting wave of ridiculous hair metal. If you looked for music of any intensity, you had to look at punk rather than metal. All of this was changed, however, when the mighty Bathory emerged in 1984 to spread its dark wings over Sweden. The sonic assault and evil visions of Bathory simply changed the face of extreme metal forever, and it was up to youngsters to continue down that obscure path.

Few were brave enough to walk that path though, and Sweden never even got a proper thrash metal scene to speak of. Only a handful of Swedish bands had the guts and soul to continue Bathory's legacy in the mid-80's, among them Mefisto (Stockholm), Obscurity (Malmö) and Merciless (Strangnäs). But it was another band that embraced the darkness most totally at this point, and went fully ahead into the wilderness of black and death metal. The band was called Morbid, and they would eventually have a profound impact on the extreme metal scene in Scandinavia. But let's start from the beginning, and tell their story once and for all. To do that, we have to picture ourselves in another world - the 80's. A time when there wasn't anything like an underground metal scene in Sweden, and things like cell phones and internet weren't even words. To make something happen and connect, you basically had to work hard and do it yourself. And this is exactly what Morbid did.

### The origins of Morbid

As all great things Morbid came from humble origins, and the seed can be traced back to the band's future singer and mastermind Dead's (Per Ohlin) ever increasing obsession with the spectacular. An interest in dinosaurs as a young

child was followed by a fascination with war, and soon enough he was into horror comics and violent films. Simultaneously he was nurtured by an increasingly heavy diet of metal, through bands like Black Sabbath, Motörhead and Venom. Dead's first attempt at making music himself came when he changed high school back in the early 80's, as he simply decided to form a band (which nobody seems to recall the name of). The group immediately faced problems, and after some member turmoil Dead eventually found himself in a new entity called Ohlin Metal. However, this band consisted of regular heavy metal guys that didn't share Dead's darker vision, so even Ohlin Metal didn't last very long.



The next step for Dead was to find some fellow youngsters who shared his appetite for the macabre and extreme, and he soon found them in the form of the brothers Slator (Mats Gonzales, aka Gonzo) and Anders (Anders Gonzales). Based in the two brothers' home in Jordbro south of Stockholm, Dead formed the band Scapegoat in 1985 with the aim to create music along the path set out by the likes of Venom, Mercyful Fate and Bathory. Though Anders was a talented guitar player and graffiti artist (he designed Scapegoat's logo), Dead seemed to prefer the company of the considerably less talented but far crazier Slator. Somewhere along the line they found guitarist Gehenna (Johan Hagstrom, aka John Lennart) through an ad at Heavy Sound record store, and he even recorded some weird stuff together with Dead at this time (only fragments are preserved though). Since Scapegoat never found a drummer, and Slator only had a bass for a short time, the band never got anywhere. Dead needed a new start, and decided to transform Scapegoat into a more serious band.

### Enter the Morbid

Morbid was formed in early 1986, and its original lineup consisted of Dead, Gehenna, Slator and reportedly one of Gehenna's friends on "attempted drums". This time Dead set out to create the most intense band imaginable.



musically as well as thematically. The more serious ambition initiated some heavy member turbulence, and Klacke (Marcus Klack) was added as a second guitarist during the spring. Somewhat later Dr Schitz (Jens Näsström) replaced Slator on bass, and eventually TG (Torbjörn Gräslund) took Klacke's position as guitarist. TG soon turns out to be a very important member of this early version of Morbid, as he wrote the major part of their most memorable material. To complete the lineup, LG (Lars Göran Petrov, aka Drutten) was recruited as the band's first, and only, proper drummer.

In this incarnation, Morbid started to rehearse intensely and recorded many rehearsals to analyze and perfect their songs. Dead had finally gotten to the point where he had an effective outlet for his visions, and the band got tighter by the day. Morbid also made their first appearances as a live band during the spring of 1987. These gigs were generally held at youth centers such as Birkagården and Ultrahuset, in front of small audiences whose majority didn't understand much of what was going on. For the ones who did, however, Morbid was a revelation. In their ambition to play live, Morbid was seminal in the creation of the original underground scene in Sweden. Together with Merciless, they were the only really extreme Swedish metal band to play live shows at this point (Bathory, Mefisto and Obscurity never hit the stage). It was the dedication and hard work of Morbid and Merciless that inspired people, and it was from their example that a scene could eventually grow.

Late in the summer of 1987, Napoleon Pukes (Ulf Cederlund) replaced TG on guitar. During the constant lineup turmoil, Nicke Andersson (later of Nihilist and Entombed fame) also tried out on drums in the fall. He failed to get the job though, basically since he was wearing a white Wehrmacht t-shirt at the audition - something that obviously didn't fit the dark image of Morbid (which is in stark contrast to the original reason why LG's position was threatened - he had made fun of a thrash metal singer!). Still, Morbid always had a great sense of humor, as



Slator



Dead



Slator, Dead & Gehenna in '85



demonstrated in some of their pseudonyms as well as song titles and samplings. The former band members also maintain that much of the myths around Dead are misinterpretations, and that most of it comes from his ultra dark sense of humor rather than any depression or maliciousness. On the contrary, they remember him as a quiet and humble guy (though he still considered LG and Napoleon Pukes' later band Nihilist as weak "life metal"). While looking back at it all, they all remember the days of Morbid as a great time full of teenage rebelliousness and wild partying. A result of the massive alcohol consumption can be seen in Candlemass video "Bewitched", in which Dead staggers around heavily hung over as an extra. Incidentally the shoot was the first director job by former Bathory drummer, and later Metallica/Lady Gaga/Madonna director, Jonas Akerlund.

Speaking about Bathory, there is a great anecdote to be told about when Dead attended Quorthon's signing session at Heavy Sound for "Blood, Fire, Death" around this time. Dead was pretty disappointed in Quorthon as a person, basically because he had a rock star attitude. However, Dead managed to get invited to the record company and presented a Morbid demo accompanied with a crucified dead mouse. Label owner (and Quorthon's father) Boss received the tape in horror, and later screamed at Dead never to contact him again. There you have it - Dead's firm underground ethics, fascination with the macabre and great sense of humor in one short episode!

However, Morbid was always very serious about their presentation and music. At rehearsals there was a strict discipline, and nobody ever drank alcohol while they practiced. If a break wasn't tight enough, the guys would play it over and over again until they reached perfection. The hard work paid off, and the once totally inexperienced musicians soon really learned how to play. Especially the 15 year old LG showed immense progression as a drummer in just a few months. Some of the myths around Dead's obsession with the macabre also originate from this period, such as he designed t-shirts sporting obituaries from newspapers.



*Dead & TG at "Kartan" with friends, probably heading to Ultra*



*Jonas Akerlund, Dead & Quorthon*

Naalot  
the gitt to quorthon of piers  
were looking like front  
spins



In the quest for a total presentation Dead also improved the band's stage act with lights, smoke, burnt inverted crosses, corpse paint, a gas mask and a coffin from which he could emerge. Most of the visuals of the later black metal scene were already there when Morbid's classic lineup made their only gig ever, at Birkagården on November 22, 1987. Dead's vision of a total live show was way ahead of its time in the extreme metal underground, and it was to be the blueprint for much of the black metal that emerged in Scandinavia in the early 90's. The addition of the very talented guitar player Napoleon Pukes had also led to some serious re arrangement of the old songs, and by now Morbid was finally ready to make a proper recording.

### December Moon

Morbid had been convinced by Sandro from Mefisto to record at Thunderload Studios during the autumn, but since two days would cost them 2600 SEK (\$350) they guys had to save money for a while to afford it. At last Morbid entered the studio on December 5th 1987, and the next day they had finished their legendary debut demo "December Moon". Though they were quite happy with the results, most of the members seem think that the raw unmixed version had sounded better, but didn't dare to tell the somewhat older guy in the studio that his mix just ruined things. This might also have to do with the fact that this guy was no other than Styrbjorn of Heavy Load, a band that all the guys respected. Still, what can be heard on this demo is quite exceptional in all its crude glory. This is one of the original documents of the extreme metal scenes that would soon emerge in Scandinavia, and it is Morbid's most important musical achievement.

The music on this demo defies classification, as it sits firm between death metal, black metal and raw thrash metal. The opening song "My Dark Subconscious" is probably the one closest to what later became the Stockholm death metal style, though it actually resembles early Morbid Angel even more. The opening riff was sure an omen of what was to come, and the song became an anthem during

the formation of the earliest phase of the Swedish death metal underground. This song was seminal in the creation of the scene that was yet to come.

Next up is "Wings Of Funeral", which is rather a mix between Germanic speed metal and black metal. After an Evil Dead sampling and some arpeggio picking, a proto black metal riff of killer quality opens a fast song swept in an immense atmosphere. Then there's "From The Dark", a thrashy song which just rolls on in pure intensity. This song is curious as it features material from all four guitarists of Morbid, and it went through a lot of incarnations (one member even wanted it to be split into three songs due to its many riffs!). At last we've got "Disgusting Semla", which perfectly blends Morbid's darkness with their sense of humor. The first half of the song is balls out speed metal mayhem, as the closing section melds humor and horror into complete madness in a weird sing-a-long.

Though the music was pretty advanced and revolutionary, with countless off tempo changes and breaks, the most striking thing on "December Moon" is Dead's unique vocals. His performance is simply out of this world. Unlike the distinct screams he would later use in Mayhem, his voice on this recording is an eerie mix between a whisper and a scream - strange, soulful, haunting and totally original. Add to this his dark lyrics of death and the unknown, and you have something truly astonishing. "December Moon" remains one of the most important demos of the Scandinavian underground, and its qualities simply cannot be ignored. Keeping in mind that all of the members were in their mid-teens at the time, one can only imagine what Dead and Morbid could have accomplished had they stuck together. But as it turned out, things were about to change.

### Last Supper

Around the year shift of 1987/1988 Gehenna suddenly left the band due to strenuous commuting, and Morbid suddenly found itself without its main songwriter. Simultaneously, Slayer Magazine editor Metalion had proposed



MORBID December 1987  
 In nomine dei nostri  
 Satanas Luciferi regis  
 MORBID  
 The moon was full, and the demons  
 were done at 5 and 6th December  
 87 anno satanas and it took  
 16 hours. Rec. at Thunder Load  
 MORBID IS: And the defects are:  
 Dead : Lead and back vocals  
 Napoleon pulses: Guitar, B. vox  
 John Leenart : Guitar, B. vox  
 Dr. Schitz : As Bass  
 Dr. Ateen : Drums, B. vox  
 Special thanks to: K. John, KUNKE  
 balls to: Violent Torture, Mayhem  
 see you in 91!  
 VO! Thanks to: SLATROCKS! and  
 DEL 87 DEMO  
 TRAILER DEATH HEXOCUT 10  
 CONTACT: MORBID 96  
 SEND INFO TO: DULF CBE LUN  
 ABOUT: MASTER BACKEN 36  
 WHERE THE FOX 1265 3 HAGENSTEN  
 AND SPECIALLY HOW DEUCE!

*Birkagården*

Contrary to common belief, Dead didn't leave Morbid because he was unhappy with the band at all. This myth is just an example of typical black metal revisionism, where the past is altered to fit the image of the present. The truth was rather that Dead thought that things might happen sooner in Mayhem, but he soon realized that this wasn't so. It wasn't long before he longed to rejoin Morbid simultaneously as he did Mayhem, and in early 1989 he started to make plans for a reunion gig together with Dr Schitz. This is set to take place during the fall, together with Nihilist,



Merciless. Contra and The Sun. As it turned out, the gig was cancelled at the last minute in favor of the idea to record a 7". This project was postponed for almost a year though, mainly since Dead couldn't afford to come over to Sweden. Not only was most of his minimal resources spent on stamps, he also had to report to the Norwegian welfare office every other week which made travelling difficult.

In the fall of 1990 Dead, Dr Schitz and Gehenna finally got together for a rehearsal, their first one together for almost three years. The idea was to write some material for the planned single, which would include a new song called "I Love The Dead" along a new version of the old song "Deathexecution". LG was never to take part in this due to his obligations in Entombed, and the band spent some time discussing who they should bring in on drums. For a while, Dead played with the idea to use Styrbjorn from Heavy Load - the same guy that had recorded and produced "December Moon". This time around, Dead was very serious about reforming Morbid and was probably about to leave Mayhem. He had already decided to move back to Sweden, and wanted to attend art school.

As fate would have it, nothing would come of Dead's return to Sweden, the art studies or Morbid's planned 7". On april 8th 1991, Dead tragically committed suicide, as the sad result of a growing depression he had developed in Norway. Though much moronic and vile speculation, abuse and assumptions has surrounded the whereabouts of his suicide, it shouldn't be seen as anything else as a personal tragedy and a bitter loss for us all. Sweden had lost one of its most talented, transgressional, odd, unique, creative, and visionary artist ever in the field of extreme metal, and Dead is dearly missed. With him eternally gone, Morbid was buried forever.

### Epitaph

Morbid's career was cut way too short, and they were way ahead of their time to get any major recognition during their existence. All that they have left for us to explore is

one demo, a few rehearsals and a handful of live recordings. One can't help but wondering what they could have achieved if they had had the chance to carry on. The band members went on to make major contributions in other bands after the demise of Morbid - such as Mayhem (Dead), Nihilist/Entombed (LG, Napoleon Pukes), Contra/Skull (Dr Schitz), Murder Squad/Disfear/Haystack (Napoleon Pukes) and The Sun/Crucifyre (TG). The quality of these bands should tell you enough about the massive amount of talent that was part of Morbid. The haunting music and Dead's dark visions have kept on fascinating people over the years. To this date about 40 bootlegs have been released, which is quite remarkable considering the limited amount of material Morbid ever produced.

With this compilation, Morbid's best recordings have finally been put together into one final tome. It is nothing less than a raw and pure document of hygone days, a time when such things as Swedish death metal and Norwegian black metal didn't exist. This is the music that started the underground, and it possesses a kind of soul that just can't be recreated. Morbid's importance cannot be overestimated, and their music is as pure as extreme metal ever got. This is the stuff that nightmares are built on, and I sure hope you will get some.

Dead R.I.P  
Morbid R.I.P

You will never be forgotten.

/Daniel Ekeroth











Send the sacrifice to Mayhem. The ~~more~~ died on  
an upside down cross NOT the christian cross!  
I wanted to send a rat but they are so expensive.

In the date of 1/6 - 87 Me and Shitzo (Ass Bagg of Mornid) walked up to Elektra and leave there hearsal tape and a upside down cross with a nailed guinea pig head on it and tied eyes with SPIRES throw the eyes! (The guinea pig was sonic, and the smell was wonderful) we leave it to the receptionist girl and told her to leave it to Ace Forsberg of Bathory. A few days later we called Chrje (the Boss on the records Quansay Father) he liked the band but not the presence we had all took this thing seriously, he told us. But I think we did not. Seriously we did not.

And over to the band.

Then you are a trasher

This is True. They are posers! And we ~~like~~ <sup>like</sup> to talk a lot of shit.  
Against other bands, ~~we~~ Dave Mustaine is a good speaker.  
And we are also into satan and Metal!

Music 11: music

Our music is maybe a bit of own style. We tried to not copy others styles and  
others music. And because Black Metal was like so evil you can get it. I think there is  
no really Black metal band who had no posed out like Destruction, Slayer, Bathory etc.  
and really into this thing. Our songs are falling... I'm happy that you liked the  
Smell of Mayhem's sacrifice, but the innocent creature was meant to a sand-  
wich.

*There really have been countless of un-official MORBID releases over the years, do you think the music was good enough to be bootlegged*



*so many times or do you think its more of the myth with 'Dead that surrounds the band?*

I don't know. I guess many buyers of the bootlegs are into 90s black and death metal, and I know very little about that. After Dead's death and everything that transpired from that, I grew jaded and bitter and turned away from the extreme metal scene and focused on trading and publishing deviant literature. But of course, Dead certainly attracts attention - which is not necessarily a good thing. The post-mortem picture is perhaps the best case in point of this; some fans are really into it. But for me, it has always been a really fucked up thing that substantially has contributed to the freak show interest of mainstream media and mainstream people. So to many people the first thing that comes to mind when Dead is mentioned is that fucking picture, not his fantastic talent and the remarkable achievements in his short life. Which is really a shame. (To avoid any misunderstanding, I would like to state that I hold no grudge whatsoever to any surviving member of MAYHEM) Personally, I like the music a lot (and I can say that without being a pompous ass since I didn't write any of it myself) and I feel very lucky and proud to have been part of it. But it does seem a bit thick to be buying the records if you don't like the music, and only because it features Dead... but hey, if it floats your boat I won't care.

*We should share some more memories of Dead along the way, what are some of your good memories of him?*

Oh, there are quite a few... I don't particularly like to tell old stories because of the ambivalence in regard to the Dead myth but this is my last opportunity to spill some of beans... One that I had forgotten for a long time was when we went to METALLICA/KING DIAMOND in Gothenburg on February 13 1987. Everybody is watching the stage, and most folks think it's pretty good... then Dead turns to me and points out the only black guy in the whole stadium, and this guy is really going wild, and he says 'that's the coolest guy in here' - never mind KING DIAMOND or anyone else on the stage! Dead always had this keen eye for the odd, and I really appreciated that... And I do wish I still had my mother's cheap blue Ikea

sofa that he drew gothic Santa Clauses on, it was really cool. But I can only hope it made for a great object trouvé for some dumpster diver! He did write to me about this guy in Norway (this was at the time when Dead lived in Norway) who was afraid of him. Dead didn't mind the guy or anything, and had done nothing to scare him. So when they guy throws his birthday party Dead, being polite and considerate, brought him a present. A big knife. But the guy misinterprets Dead's intentions totally and freaks out because he thinks Dead is going to stab him! It was great fun for Dead of course, but he did actually seem a bit concerned by the whole incident... I don't think he was always fully aware of the impression he made on people. Then of course we have that one time we actually did turn in a demo to a record company, although I have stated elsewhere that we never did. It transpired with the BATHORY signing at the HEAVY SOUND record shop in Stockholm, which of course constituted a mandatory show up for all of us. However, Dead was less than impressed - actually disappointed in Quorthon in person. His rock star demeanor with sunglasses & all was a big turn off. (The whole rock star shittrip was a standard laughing stock object in the MORBID camp, and causes of roars of laughter on many occasions. Such as when an individual who later played in one of major Death Metal bands in Stockholm, sent his picture and asked us to sign it for him.) Quorthon, on the other hand, was very impressed by Dead's own BATHORY drawing on the back of his jacket and asked him to come down to the record company the following Monday to have it photographed. I was only at the signing part of the time, but Quorthon seemed like quite a likable guy and he was about to join the gang for some partying at my house - but a friend cancelled it because he thought my mother was home! Anyway, that Monday Dead turn up at my house with a plastic bag from which he - with a straight face - (he wasn't exactly prone for showing off) produced a demo and a blindfolded, crucified mouse with thumbtacks in its eyes. So off we two went to the office of Elektra Records. The reception proved to be a classical, tacky recording label front complete with red carpeting a walls full of gold and platinum records. No one was there



to receive us, so Dead cordially (he could be quite polite) handed over the cheap, white grocery store plastic bag to the receptionist and asked it to be forwarded to Boss. Later that day Dead called Boss to ask if he had received the demo, and if so, what he thought about it. Boss was really upset and screamed in the telephone that it was the sickest thing he had ever received and told Dead in no uncertain manner never to contact him again. We laughed so hard we cried... A couple of years later, Boss gave me a ride home from a gig in Norrköping, back to Stockholm (a two hour trip I guess) one very late night. I never bothered to tell him who I was. If you wanna see Dead hangover, check out the video clip for the CANDLEMASS track "Bewitched" on Youtube... This was in '87 and we had been partying the night before at my place with some good friends, watching Cliff's 2nd gig with Metallica - it was a major, major fucking deal back then to have gotten hold of that video. I wasn't interested in going to the shoot, but the others dutifully set the alarm clock and rolled out of bed. It is arguably Jonas Åkerlund's most curious moment as music video director... (Thanks to Eugene for reminding about this particular episode! Me, I have very poor memory.)

*A lot of people seem to have a specific opinion on him although they never met him, would you consider him as a somewhat eccentric person?*

Being weary of the freak show-esque myth that is associated with him, I wouldn't use the word eccentric although it is not a misnomer. I remember him as an uncompromising, original, authentic, creative, transgressional, quiet, and humble guy with a great sense of humour. Most known anecdotes about him are from the Norwegian period, when he indeed turned more 'eccentric' (in want of a better word) and asocial, so there seems to be a bit of discrepancy between how I remember him in Sweden and how he is remembered in Norway. Regardless, he was quite a special person.

*Did you feel like there was something special with the music of MORBID, that this might had the potential to grow into something bigger?*

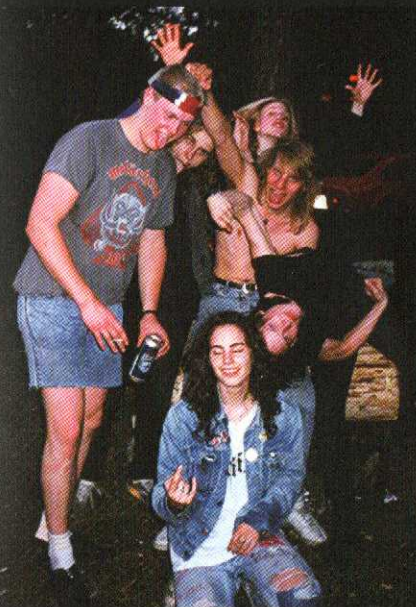
Very hard to say, and I am anything but objective about it. Speaking only for myself, it was very special - but



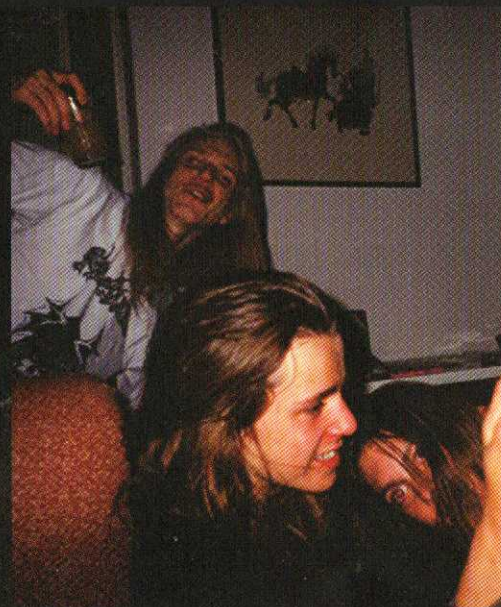
Ultra



Celebrating Fredrik Lindgren's birthday



In the backyard of Ultra with Altered States



Dead with Stipen & Erik of Merciless



there are so many memories and feelings associated with it so I can't judge the music on its own terms. It is hard to say how things could have developed with the reunion, considering that Death and Black Metal in the early '90ies by and large had moved beyond the '80ies Thrash sound that MORBID had. And we were going to keep the sound and style in the planned reunion "7, so one can only guess how it would have been received. Without the '90ies sound of Death and Black we might very well have been regarded as outdated, unfashionable, and passé for all I know. Which would have suited us just perfectly! But I am pretty sure that humour was part of the early MORBID, as Dead grew weary of it pretty early on. In fact, he thought there were way too many people singing "la-la-la-la" in '89! He was thinking of going in new directions, including using Eastern European folk music... I have many times wondered what it all would have turned out like if he hadn't committed suicide. (Again, to quench any hasty conclusions; Dead never mentioned to me any intentions to leave MAYHEM when he planned to move back to Sweden, and he certainly was no stranger to the idea of running (at least) two bands at the same time (remember we tried to get a MORBID reunion going in '89, when he was definitely not thinking about quitting MAYHEM).)

*It is also interesting to hear what a bunch of young Stockholmers in the '80ies thought of the future (music wise that is) did you have any realistic goals?*

When we began, getting a record company was not conceivable - record companies hadn't begun signing underground bands to the extent that happened just a couple of years later. So we had no plans of getting a record deal, and didn't send any tapes to record companies (well... with one exceptional exception!). But we rehearsed very hard, and MORBID is definitely the most disciplined band I have played in. Really, I don't remember us thinking about the future. It was very much of 'here and now', and doing our very best at the gigs no matter how few and drunk the punks in audience were.



*Abaddon, Dr. Schitz & Chronos, London 1987 on 'Dr. Schitz' birthday.*



*LG & Dr. Schitz underage drinking with Nisse at seedy Chinese joint; Dead had scored an illegal bag of beer-to-go.*



# MORBID gigs

1987

This was indeed the Year of the Goat. The band with disciplined rehearsals, finding guitarists, booking and performing gigs, as well as recording the demo. All the recordings on this release are from this single year.

## Unknown date, Birkagården

This is the mystery gig that no one really seems to remember. Dr. Schütz mother recorded 1.5 songs ("Wings Of Funeral" and "Necrodead") on video which supposedly are in TG's or Dr. Schütz' closet somewhere... The date, other hands, etc. are all forgotten. Dead did have his corpse paint, and Dr. Schütz his vintage medical equipment (filled with booze), doctor's cloathing, and a couple of semlor.

## Sunday April 26 - Ultrahuset

The next gig was at Ultrahuset, a squatted punk house in the outer suburbs. The options for the weekends were few; unless someone's parents were away the choice was between Ultra or Birkagården. Being more or less the only place where you could bring your own booze and hang out with other outcasts, Ultra did fill a very important void. The house was a tiny, crappy building from the 50s or 60s. The low stage was placed along one wall in the living room (not even a very big living room at that), and to this day there's no guessings what the maximum capacity actually was. Sufficient to say, thirty people would really pack the place. The rest of the crowd hung out in the basement, attic, or just outside.

In preparation for this gig, Dead had recruited his friend Torry to act as stage security. But Torry was not just supposed to keep the punks at bay, he had a whole role scripted for him in Dead's vision of the concert. Equipped with a gas mask from WWI (found by Dead at a thrift store) and a specially hand drawn "Morbidity Stage Security" t-shirt, Torry was to enter the room firing multiple rounds with a shotgun through the roof, and then manage the fog

machine (rented by the band for the occasion) during the show. TG tried to explain the possible dire consequences of firing through the roof in a two story building, where the upper floor was filled with drunk punks. Reluctantly convinced, or perhaps just unable to get hold of a shotgun, Dead settled for making burning upside down crosses with TG at this house, to decorate the stage with. Just before the gig, Torry developed an acute case of stage fright and was therefore unable to handle the fog machine (and anything else for that matter). He therefore handed the remote control over to a stoned and drunk punk in the kitchen, who promptly produced so much smoke that that the band members couldn't even see their guitars, bruising themselves as they blindly banged their heads into the backing vox microphones.

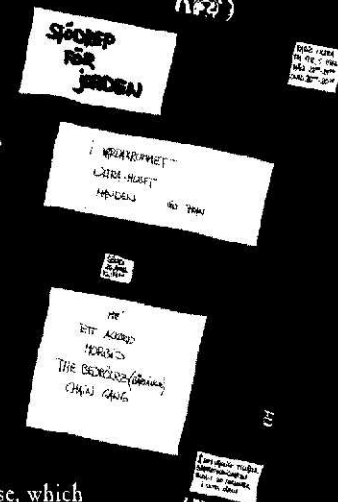
Other hands that night:  
Berdrövlérz, Chain Gang & Ett Ackord  
About 80 people attended

## Tracklist

1. Wings Of Funeral
2. Deathexecution
3. From the Dark
4. Necrodead
5. Disgusting Semla
6. Necrodead (encore)
7. Disgusting Semla (encore)

## Saturday May 23 - Funhouse

Funhouse was yet another squatted punk house, which was even more remotely located - out in a muddy field in the outer outskirts of Jakobsberg, Stockholm. It was a crappy day time gig, which included dragging musical equipment by foot for quite a stretch. Hence, the only stage equipment brought along was some medical stuff. Again, the stage was in a living room. The band played in the afternoon, and being an unusually sunny and warm day for the season most of the crowd opted for drinking beer outside. Aside from a handful of friends and possibly a few members of Tribulation the place was empty.





Other bands that day: Tribulation, Exkrement, Odor, Otakt, Basic Aircraft, R.A.F., Taboo, Nevskij Prospekt, ZZ Pot & the Boozebreakers, Dream Machine, Doublettes, Scythe, Pagan Party Pilsner, Kabinettet

### Friday October 23 - Birkagården

Back in Birkagården, now with new recruit Napoleon Pukes, the members collectively emptied their teenage pockets to rent the biggest stage lights they could afford (which wasn't that big). This was complemented with a full-sized coffin retrieved from National Swedish Television, with the generous assistance of Napoleon Pukes' father. Then of course the standard procedure: semlor (not being able to afford cream, Dr. Schitz filled them with green and red oatmeal - which did have the advantage of making the floor in front the stage very slippery) and medical stuff. All the bands that night were filmed by Lasse Ottosson, but due to the dark lighting of Morbid's set (despite the fact that they were the only one's to use real stage lighting) the video doesn't really show anything but darkness broken by asynchronous lights (the lights had ten or so preprogrammed loops, and could not be synched with the music). The thudding sound and short gap in the beginning of "Disgusting Semla", is the result of Lasse getting hit by a flying semla.

Other bands that night:  
Tribulation, Hasty Death, and Otakt

#### Tracklist

1. My Dark Subconscious
2. Deathexecution
3. Wings Of Funeral
4. Citythrasher
5. Necrodead
6. Tragic Dream
7. Disgusting Semla
8. From The Dark



### Sunday November 22 - Ultrahuset

This gig only featured Napoleon Pukes on guitar, as Gehenna was floored by illness.

Other bands that night: Billey Shamrock, Martin & Johan, Squaty, Bröderna Marx, Ignoral Majority, Bertil Band, DRD, Los Bohemos, Liquid Lips, Åsa Hanna & Silvias Juveler

About 500 people attended - but obviously not in the living room... (the gig followed a demonstration in favor of Ultrahuset in downtown Stockholm)

#### Tracklist

1. Wings Of Funeral
2. Citythrasher
3. Deathexecution
4. My Dark Subconscious
5. Necrodead
6. From The Dark
7. Disgusting Semla

1988



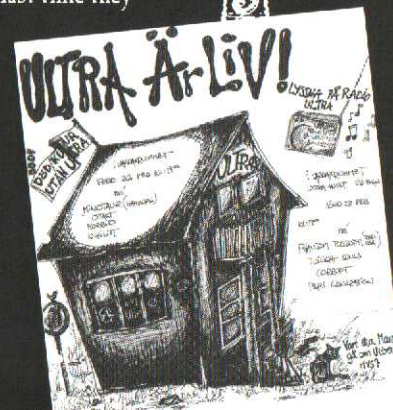
### Friday February 26 1988 - Ultrahuset

When Gehenna and Dead had left the band, there was already a gig booked at Ultra. As there was no bad blood, Dead showed up at the gig (as he did on their gig August 8, that same year). Having played some new instrumental material, and a shortened version of "Necrodead" with Dr. Schitz on vocals, Dead joined the band on stage on the last three songs of the set. This was the very last time they shared a stage.

Other bands that night:  
Minotaur (Hamburg), Otakt & Nihilist  
About 150 people attended

#### Tracklist

1. New material
2. Necrodead
3. From The Dark
4. Disgusting Semla
5. Deathexecution





1989

Early '89, Dead and Dr. Schitz started to plan a reunion, to be launched at a gig in the fall. The date was set to September 9 and the rest of the bill included Merciless, Nihilist, Contra, and The Sun. (All the bands except for Merciless were former Morbid members' new bands.) The gig was cancelled in the last minute. The idea of launching the reunion with a gig was dropped in favour of doing a 7".

1990

Dead, Gehenna, and Dr. Schitz got together for a rehearsal for the first time in almost three years. The idea was to rehearse material for the 7", featuring "Deathexecution" on one side, and a new song for the other. Suggested titles for the new track included: "The Crypt In Dacia", "The Big Rock On The Coffin", and "I Love The Dead." Dead presented the title ("Ancient Morbidity") and a draft for the cover of the 7", as well as some outlines of lyrics.



## Morbid Songs

ALL LYRICS by Dead

### DEATH EXECUTION

Dark Night

1413 Chapel

Six Six Six

4307731 01272

The Reverend's Head

27 617710 61771072

225272777

Chorus

Execution, I slaughter

Execution, I slaughter

Execution, I slaughter

Execution, I slaughter

Deathexecution, Satar's Illusion

27 2057 27 2057

27 2057 27 2057

Night's Corpses

27 2057 27 2057

27 2057 27 2057

Chorus

Execution, I slaughter

Execution, I slaughter

Execution, I slaughter

Execution, I slaughter

Dark Night

1413 Chapel

Six Six Six

4307731 01272

The Reverend's Head

27 617710 61771072

225272777

Chorus

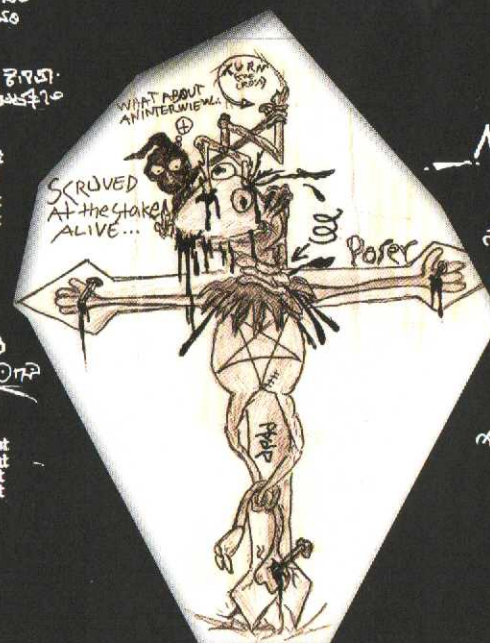
Execution, I slaughter

Execution, I slaughter

Execution, I slaughter

Execution, I slaughter

Deathexecution. Written entirely by Gehenna. The opening, cornerstone riff of the song was Dead's favorite Morbid riff and the ability to play that one was the reference point by which all the guitarists in Morbid were judged by. No one, to Dead's mind, could play it really properly except for Gehenna. The "lalala"-part came out of Gehenna taunting Dead's complaint that the song was played too fast in one rehearsal. Gehenna's response was to play the chorus ridiculously slow, to which Dead added the weird sing-along shit.



### NecroDead

Illusion, Strange Illusion

27 2057 27 2057

27 2057 27 2057

27 2057 27 2057

Chorus

Sights of Death

Smell of Flesh

Necrodead

27 2057 27 2057

27 2057 27 2057

27 2057 27 2057

Chorus

Sights of Death

Smell of Flesh

Necrodead

Voices from the Grave

27 2057 27 2057

27 2057 27 2057

Under their Hair

Chorus

Sights of Death

Smell of Flesh

Necrodead

Necrodead. Written by Klacke. The title and lyrical theme dates back to the Scapegoat days, as is evident by the spoken word track at the end of the studio/rehearsal disc (which was recorded in 1985, probably in Gehenna's bed room).



## DISGUSTING SEMLA

I know I am disgusting  
Life of trash  
EIGHT SEVEN SEVEN  
What the fuck is this?  
Bun will filled with cream and almond paste

Chorus  
I know I am disgusting  
Disgusting, disgusting, disgusting

I didn't save  
I ate today  
Bun will filled with cream and almond paste  
My fridge is full of them

Chorus  
I know I am disgusting  
Disgusting, disgusting, disgusting



Disgusting Semla. The first riff was selected by Dead from Gehenna's scattered and improvised playing one drunken night. It was an arduous process for Gehenna to remember it they day after, but Dead's persistence payed off. The rest of the song was then completed by Gehenna. The lyrics were inspired by Dr. Schitz' obsession with semlor.

## From the Dark

Wings of Death  
Time of Doom  
The Funeral is Near  
No Chance for My Soul  
Of the Funeral  
From the Past  
From the Dark

Black Cross  
My Necromantic, Black Cross  
By Night  
My Dark  
My Dark

From the Dark

I'm Dark  
I'm Dark  
I'm Dark

Of the Dead  
From the Grave  
From the Dark  
From the Grave  
From the Grave

Pathetic Graves  
Lots of Death Before I get  
From the Grave  
Of the Candles  
From the Dark

From The Dark. The opening riff was picked by Gehenna as Klacke randomly plunked his guitar. The rest was written in a collaboration between Gehenna and TG, some additional parts (such as the quiet mid-section on the demo version) were contributed by Napoleon Pukes.

## MY DARK SUBCONSCIOUS

Deja vu of Death, of Darkness  
Time is Gone, Dark is My  
Seven Times Seven, the Cause of Death  
The Dark  
Memories from my Past Life  
Aymen, I was an Evil Sorcerer

Chorus  
Impossible to Cure  
My Dark Subconscious  
The Dark Memories of  
Altered, Book of the Dead

I live in the Unknown  
In My Mind the Honor Lives  
Death from My Past Life  
Aymen

Ishtar... Who Live in the Night, Open the Gates to Me  
Ishtar... Maid of Black, Before the Gates  
Ishtar... It's Hard to Get by Open the Gates to Me  
Ishtar... Making the Gift of Death, Avoiding This

Chorus  
Impossible to Cure  
My Dark Subconscious  
The Dark Memories of  
Altered, The Book of the Dead

My Dark Subconscious. Written by TG, with minor additions by Napoleon Pukes. Contains Dead's favorite solo, which he insisted only TG could bend the notes in the right manner.

## Wings of Funeral

Night Sky  
Spread Your Wings  
I am about Fly  
Wings of Funeral  
Old Cemetery

Chorus  
Terror of the Church of Death  
Satan will be Possessing my Death  
Sorcery, the Wish to Die  
Wings of Death, Wings of Funeral  
The Curse of the Old Cemetery  
Necromantic is Beyond  
Wings of Funeral

Chorus  
Terror of the Church of Death  
Satan will be Possessing my Death

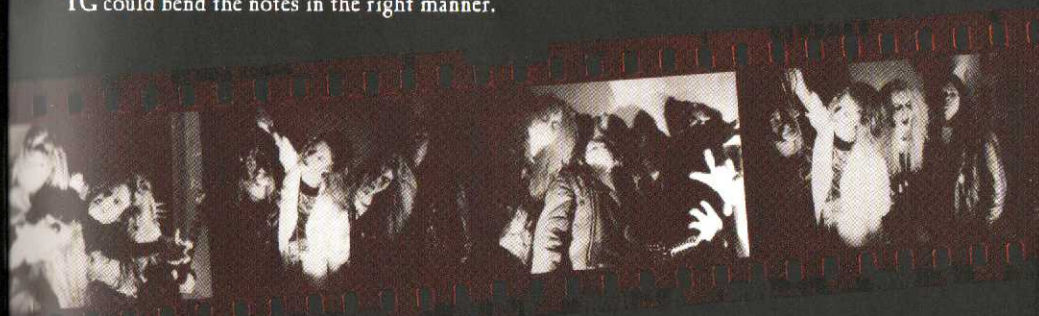
Wings Of Funeral. Written by TG, supplemented by Napoleon Pukes who rewrote the verse and added the introductory arpeggio.

## CITYBRASHER

Instrumental. Written by Gehenna.

## Tragic Dream

Instrumental. Written by Gehenna.











LOREAN